

"JOHN BULL'S OTHER ISLAND."

BERNARD SHAW AT HIS BEST—AND AT HIS WORST.

A Sharp and Lustrous Master of Contemporary Phases of the Irish Question, presented with a Fringe and a Fanciful Love Story. The Acting Part.

It was a characteristic of the author that the first half of the book, all of those pages for intellectual amusement, and some of those capable of it. But the latter half of the book was frankly misanthropic, except at rather infrequent intervals, while the latter half, after a courageous effort to laugh, relapsed into long and tedious scenes.

The place comes with the reputation of being a "John Bull" island. It is, in fact, a caricature of its author, both at his best and his worst, with the parts alternating like the streaks of prime Irish pork. And what is best in it is an island to English politics and the more intimate phases of the Irish question that even those who superficially understand it find only superficially interesting and amusing.

It is the sort of play that affords a new change. In London it ran five months, a week to crowded houses made up for the most part of Members of Parliament and the like, plus the omnipresent political English fringe. Here it can count on no such special audience.

It is as brilliant as "Man and Superman" in scope, and is far more nearly related to real life and genuine ideas, at its best a work of real human art. But it lacks the broad appeal to men and women of all sorts. What success it achieves will be largely due to the impetus of the Shaw boom.

The theme of the play centers in the visit of two friends to a typical Gladstonian Liberal, bent on regenerating the land, the other the usual Shaw wit and paradoxologist—in this case an Irish citizen of the world who returns to his home after an absence of eighteen years. Larry Doyle (Arnold Daly) has the spiritual fervor of his race, but also the sense of humor that turns his best ideas into a series of grotesque and futile. Broadbent (Dodge-Mitchell) is a typical John Bull, who blunders, unhesitatingly, deceives himself both as to his ideas and as to his practical, even oblique, sense for the main chance—and ends by gaining a seat on the Irish bench by virtue of his earnestness and his racial ability to do things.

The first act is made up almost entirely of a dialogue between these two. It is as brilliant a bit of writing as ever came from the pen of the Irish Saturday Reviewer, and, in addition to its radium flashes of wit and intuition, it has a very real substratum of intellectual and moral ideas (the morality, of course, is that peculiar to Shaw).

After this the action is transferred to Roscullen. The two friends with their Irish magnates—Larry's father, a former land agent, who has become a landowner; the parish priest, a couple of really studied types of peasants of the old Ireland who have become landowners in the new.

These two friends sit in front of the cottage and discuss the politics of the country, and in the process of the play, a view to an approaching parliamentary election. Nowhere in Shaw is there a more brilliant passage of dialectic than in the scene in the whole range of the modern English drama, no passage now comes to mind of such deliciously mingled and contrasted characters. One of the friends, a political audience alternately sitting up in electrified attention and falling back in their stalls, a prey to convulsions of laughter.

Larry's brilliancy at the art of Donnybrook knocking of course alienates everybody. But even as the priest remarks that he will not sit in the House of Commons, he adds that the lad has a head on his shoulders. Broadbent speaks next, and the nearest peasant to him, a man of the name of Macnamara, but one and all prefer him as being less of an ass than their present representative.

When Shaw proceeds to picture the details of Broadbent's electioneering, his invention is not quite so happy. An incident of how the candidate conveyed Matt Higgins and his wife to the house, and generally making himself a laughing stock, amuses the people on the stage far more than those in front. The crowd of electors rather rankly of the happy peasantry of come over. But it is not here that the play falls down.

The political tendency of the play takes concrete form in a love story. Nora Kelly (Christine Herne) is the heroine. Larry has loved her in his youth, and he goes to follow his career of practical science in America.

But she has remained faithful to him, and hangs expectantly for his return. He has been really in love with her all along, as it seems; but with what Shaw evidently has in mind, the character of the Irish temper (or is it the fear of the manly prey to the woman?) he has shunned her, and when he comes back roundly and consciously flouts her faithful love.

Broadbent, who is all British efficiency, without the least scruple of fear of the woman, was her at heart and wife her on her rebound from Larry. At the end of the play what may be called the political motive blends with the romantic, and the fate of Ireland, as it appears, is to be absorbed and ruthlessly exploited by the practical Englishman—the right side of whose brain ignores what is in his heart.

The symbolism here is not inaptly imagined and it worked out with any real feeling for life and the motions of the human heart, the story is given rise to a play that is a genuine masterpiece of political and social comedy. But in treating his main characters the accuracy of observation and the severity of the Irish temper (or is it the fear of the manly prey to the woman?) he has shunned her, and when he comes back roundly and consciously flouts her faithful love.

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Big difference in the look of an office sometimes if a flat desk—where a roll-top ought to be—or the other way, not to mention the desks themselves.

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BOOKS AND ALBUMS. Continued from Seventh Page.

to scholars and to tourists. The scholarship rests upon the surviving original records themselves in new translations. The popular interest will center upon the illustrations and maps collected through a related enterprise—a mission to the museums of Europe to collect facsimiles of their Egyptian monuments for a commission of the four royal academies of Germany in order to make these documents available to a great Egyptian dictionary, edited by the German Emperor. The author is professor of Egyptology and Oriental history in the University of Chicago.

The assumption that John Knox was born in 1565 is the conclusion of three new books on his career by three authors, all of whom dispute the date. The only point the three biographers agree upon is in the general view that the life of John Knox must be described in terms of a struggle to resist to the bitter end the author's personal dislike of Knox and the satirical style in which it is written.

Charles L. Hinton, who with George Madden Martin has discovered and created the poetic imaginative American child, tells of the happy coincidence of a family of eight real children living near him who furnished him the ideal types he needed and who all unconsciously posed for him. Now Ruth Kimball Gardner's "Heart of a Girl," recently published by A. S. Barnes & Co., has again suggested to him a new type—the mysteriously appealing American girl. Contrary to the traditions of illustrators of note, Mr. Hinton reads the entire manuscript he is to illustrate. The characters become his intimate associates, coming and going with him until the street car or in his studio the type crystallizes. Sometimes a model suggests the type, sometimes the type creates the model.

Mr. Richard Bago's new novel "The Passport," recently published in England and America, has been translated into Italian and will appear serially in the columns of a leading Roman paper. The author is an Englishman by birth, who is well known in Italy, speaks Italian with the ease of a native and has written many articles in that language. Mr. Bago is a great traveler and spends a considerable portion of each year in Rome. He is an honorary member of the Leonardo da Vinci Society in Florence.

NEW PRESIDENT FOR LEHIGH. Henry Sturgis Drinker to Head Pennsylvania College.

BETHLEHEM, Pa., Oct. 10.—Lehigh University will celebrate Founders' Day tomorrow. The exercises will have a greater significance than usual, as Henry Sturgis Drinker, who until recently was general solicitor for the Lehigh Valley Railroad, will be installed as president. Robert H. Sayre will make the introductory address. The alumni greeting will be delivered by Frank P. Howe of Philadelphia. The General Alumni Association will hold a reception to the president in the university library. A bachelorette party will be given for Judge Buffington of Pittsburgh. Arch Johnson and other prominent men will speak.

Mme. Milka Ternina III. Mme. Milka Ternina, the famous Wagnerian singer, has just suffered a slight stroke of paralysis. The private advice which brought this news to New York yesterday added that the prima donna would go to Italy for the winter to recover from its effects. She spent last winter in Sicily.

News of Plays and Players. Viola Allen's engagement at Daly Theater will not begin until November 27. May will continue her present engagement in "The Catch of the Season" until that time.

Eva Tanguay, who has not been seen in Manhattan since her appearance with Frank Daniels in "The Office Boy," will be at the West End Theater next week at the head of her new company in "The Sambo Girl," a musical travesty by Harry B. Smith and Gustave Kerker.

Rear Admiral Robley D. Evans and his staff will occupy boxes at Lew Fields's Theater this evening to see "The Happiness of Nardland," wherein Mr. Fields, as Secretary of the Navy of Nardland, presides at a council of war composed of the various ministers of state and government. The object in how to settle Uncle Sam's Navy. Wybert Stamford, stage manager, and Arthur Wood, musical director of "Veronique," which will be the first time in America at the Broadway Theater October 30, have arrived from London to begin preparations for the company. The same company that appeared in London will be seen here. George Edwards will come over from London for the production.

Miss Edith May Fitch, daughter of Mr. and Mrs. Henry Fitch, was married last night to James Alexander Roe at the Bergen Reformed Church, Jersey City. The ceremony was performed by the Rev. Dr. Cornelius Brit, pastor of the church. The bride was escorted to the altar by her father, Mr. H. Fitch. Her bridesmaids were Miss Louise Woolsey. The bride was Miss Edith May Fitch. The bridegroom was James Alexander Roe. The ceremony was performed by the Rev. Dr. Cornelius Brit, pastor of the church. The bride was escorted to the altar by her father, Mr. H. Fitch. Her bridesmaids were Miss Louise Woolsey. The bride was Miss Edith May Fitch. The bridegroom was James Alexander Roe. The ceremony was performed by the Rev. Dr. Cornelius Brit, pastor of the church. The bride was escorted to the altar by her father, Mr. H. Fitch. Her bridesmaids were Miss Louise Woolsey. The bride was Miss Edith May Fitch. The bridegroom was James Alexander Roe. The ceremony was performed by the Rev. 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